Friday Evening, May 26, 2017, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Iris Derke, Co-Founder and General Director
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presents

CELEBRATION & REFLECTION

Hudson Festival Chorus
Hudson Festival Orchestra
Thomas Scott, Director
Susan Wozniak, Soprano
Daniel Doty, Baritone
Christopher McGilton, Baritone

GABRIEL FAURÉ  Requiem, Op. 48
I. Introit et Kyrie
II. Offertoire
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In Paradisum

Pause

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Distinguished Concerts Singers International
Vladimir Silva, Director
Julie Cassia Cavalcante, Soprano
Jeonai Batista, Tenor
Regiane Yamaguchi, Piano

DANİLO GUANÂIS  Missa de Alcaçus (20th Anniversary)
1. Kyrie
2. Gloria
   Laudamus te
   Gratias agimus
   Domine Deus
   Qui tollis
   Quoniam
   Cum Sancto Spiritu
3. Credo
   Deum de Deo
   Qui propter
   Et incarnatus
   Crucifixus
   Et resurrexit
   Et in Spiritum Sanctum
   Confiteor
   Et vitam venturi
4. Sanctus
   Hosanna
   Benedictus
5. Agnus Dei

Intermission
FELIX MENDELSSOHN

Jauchzet dem Herrn, alle Welt Op. 69, No. 2

Deutsche Liturgie
I. Ehre sei dem Vater
II. Kyrie
III. Ehre sei Gott in der Höhe
IV. Heilig, heilig, heilig

Richte mich Gott

Veni Domine Op. 39, No. 1

Aus tiefer Not schrei ich zu dir
I. Choral
II. Fuge
III. Arie mit Chor
IV. Choral

Hör mein Bitten

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
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The question of authenticity in performance has been cussed and discussed since the beginning of time, and Gabriel Fauré’s *Requiem* is no exception. However, we do know some things virtually for certain. If you have been up in the organ loft at La Madeleine in Paris where Fauré became the assistant organist in 1874, (and where the first performance was held) you will notice very little space for anything other than a small choir and an even smaller orchestra.

We know that, in a letter to his friend Paul Poujand in 1888, he described the piece as his “petit Requiem.” We know that the first performance of the *Requiem* took place on January 16, 1888 and contained only 5 movements. Since it lacked the “Offertoire” and “Libera me” (two of the lengthier movements), the original performance lasted between 20 and 25 minutes.

We know that there are no first and second violin section parts, and their notable absence gives us another clue as to Fauré’s intent. Coupled with his complete lack of interest in setting any of the “Dies Irae” movement, which is lengthy, dramatic and judgmental, we can only concur that Gabriel Fauré was acting intentionally. He had little desire for a bombastic Requiem, he had little use for any instrument that played high and brilliantly, and he desired only to write a gentle, comforting chamber piece that might soothe the fevered brow of the bereaved. At this, he succeeded brilliantly.

The orchestration is simple: the organ plays throughout and the strings mostly double the organ part. The accompaniment is often transparent, allowing the vocal line to shimmer. There are several extended sections where the choir does not sing at all—one solo singer is all that is needed to carry the weightless melodies.

Therefore, this evening’s performance will be as true to the original intent of the composer as we can make it, based on the facts we know. John Rutter’s arrangement recommends the minimum amount of orchestration required to balance the singing ensemble. There will be no blaring trumpets, no 150-voice chorus. Just the soothing and peaceful assurance that when we die, the angels will, indeed, lead us into paradise.

—Note by Thomas Scott
DANITO GUANAIS (b. 1965) Missa de Alcaçus
(45 minutes)

Missa de Alcaçus (1996, revised in 2016) is part of a set of works that expresses, musically, my convictions about the presence of man as part of a community that believes and that professes his collective faith and unites the particular vision that his elements have about living, surviving, and transcending life. This set of works begins with the Mass, followed by the Symphony No. 1 (“Adam”) (2002), the Passion according to Alcaçus (2012–13), and conclude with the composition of the Stabat Mater scheduled for this year. The Mass inaugurates my current style of composition, which I define as a renewal of armorial aesthetics, which proposes the creation of an erudite art based on the popular culture of the Brazilian Northeast. Twenty years after its composition, the Mass was revised and is now presented in a new version, for choir, soloists, percussion, and piano. Danilo Guanais (SP, 1965), acting at first as a guitarist from 1980–90, soon discovered the vocation for composition. In 1996, he recorded his Missa de Alcaçus, published in 2013, and in 2002, he performed his “Symphony No. 1” in Natal/RN. He holds a master’s degree in arts from Unicamp/UFRN and a Ph.D. in composition from UNIRIO/UFRN. He also works with soundtrack composition and researches musicological and educational character. Winner of the Hangar Prize for Best Composer in the Northeast of Brazil in 2004 and Artistic Trajectory in 2016, he teaches musical language at the School of Music of the Federal University of Rio Grande do Norte.

—Note by Vladimir Silva

THE MUSIC OF FELIX MENDELSSOHN (1809–1847)
(40 minutes)

Three centuries after the Protestant Augsburg Confession, Mendelssohn’s time of mastership began. This enabled Mendelssohn to carry on the Catholic Palestrina-style; Bach’s outstanding oeuvre of cantatas, motets, and oratories; and Anglican anthems after Händel in equal ways. This concert brings all three styles into the creative work of Veni Domine op. 39 Nr. 1. This piece was created in 1831 after Mendelssohn’s visit to a Roman Catholic convent in which a choir of invisible nuns inspired the master to compose a Catholic liturgical chant. Aus tiefer Not schrei ich zu Dir (“From Deep Affliction I Cry out to you”) Op. 23 of 1830 is linked to the Protestant choral tradition founded by Luther himself and which was also central for Bach in his works including cantatas, motets, oratories and passions. The German Liturgy MWV B 57 (1846) including the Doxology op. 69 Nr. 2 (1847) show Mendelssohn’s intensive efforts for outstanding artistry as well as unpretentious liturgical chants also for Protestantism. Lord, have mercy upon us (1833) MWV B 27, O be joyful in the Lord (Psalm 100) op. 69 Nr. 2 (1847), Why, o Lord, delay forever op. 96 (1840 and 1843) and Hear my prayer (from Psalm 55) MWV B 49 (1844/1847) are four examples for responsorial in morning services, anthems and hymns, particularly in Anglican liturgy.

—Note by Hanspeter Burri
Texts & TRANSLATIONS

Requiem, Op. 48
GABRIEL FAURÉ

I. Introit et Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Zion,
et tibi redetur votum Jerusalem.

Exaudi orationem meam; ad te omni
caro veniet.
Kyrie Eleison, Christe Eleison.

II. Offertoire

O Domine, Jesu Christe, Rex gloriae
libera animas defunctorum de ore
leonis
ne absorbeat eus Tartarus ne cadant in
obscurum.
Hostias et preces tibi Domine, laudis
offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus
Fac eas, Domine, de morte transire ad
vitam
Quam olim Abrahae promisisti et
semini eus.

O Lord Jesus Christ, King of glory,
deliver the dead souls from the mouth
of the lion,
so they are not swallowed by hell and
do not fall into darkness.
Sacrifices and prayers to you, Lord,
with praise we offer
receive them for those souls
whom today we remember.
Make them, Lord, from death cross
over to life
as once to Abraham you promised and
to his seed.

III. Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabbaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy, Lord, God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

IV. Pie Jesu

Pie Jesu, Domine, dona eis requiem;
dona eis sempiteram requiem.

Merciful Lord Jesus, grant them rest.
Grant them eternal rest.
V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God, who takes away the sins of the world,
grant them rest.
Let perpetual light shine upon them,
O Lord,
with your saints forever,
because you are merciful.
Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.

VI. Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda;
Quando coeli movendi sunt et terra;
Dum venerit, atque ventura ira.
Tremens factus sum ego, et timeo,
dum discussion venerit, atque ventura
ira.
Dies illa, dies ira, calamitatis, et
miseriae;
dies illa, dies magna et amara valde.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal,
in that awful day;
the heavens and the earth shall be moved;
when you shall judge the world by fire.
Dread and trembling have laid hold of me,
and I fear exceedingly because of the judgement and wrath to come.
Day of wrath, Day of calamity and misery,
that great day of exceeding bitterness.
Eternal rest grant unto them,
O Lord, and let perpetual light shine upon them.
Deliver me, O Lord.

VII. In Paradisum

In paradisum deducant angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazarus quondam pauper
aeternam habeas requiem.

May the angels lead you in paradise;
may the martyrs come and welcome you,
and lead you to the holy city,
Jerusalem.
May the choirs of angels welcome you,
where Lazarus is poor no longer;
may you have eternal rest.

Missa de Alcaçus
DANÍLØ GUAÑAIS

1. Kyrie

Kyrie eleison; Christe eleison;
Kyrie eleison.

Lord have mercy; Christ, have mercy;
Lord, have mercy.

(Please turn the page quietly.)
2. Gloria

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedictimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscepi
deprecationem nostrum. Qui sedes ad
dexteram Patris, miserere nobis.

3. Credo

Credo in unum Deum, Patrem omnipotentem,

factorem celi et terrae, visibilium omnium et invisibilium.

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,
genitum non factum, consubstantialem Patri;

per quem omnia facta sunt.

Qui propter nos homines et propter nostrum salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est, et resurrexit tertia die, secundum Scripturas,
et ascendit in coelum, sedet ad dexteram Patris.

Et erno venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis;

Et in Spiritum Sanctum, Dominum et vivificantem,

Who proceeds from the Father and the Son Who, with the Father and the Son, is together adored and glorified, Who has spoken through the Prophets. And I believe in One, Holy, Catholic, and Apostolic Church, I confess one Baptism for the remission of sins. And I await the Resurrection of the Dead: And the Life of the world to come. Amen.

4. Sanctus
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth; pleni sunt cœli et terra gloria tua Hosanna in excelsis. Benedictus qui venit in nomine Domini.

Holy, Holy, Holy Lord God of Hosts; Heaven and earth are full of Your glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord.

5. Agnus Dei
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Dona nobis pacem, dona nobis pacem, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world. Grant us peace, grant us peace, grant us peace.

THE MUSIC OF FELIX MENDELSSOHN

Jauchzet dem Herrn, alle Welt Op. 69, No. 2
O be joyful in the LORD O be joyful in the LORD, all ye lands: Serve the LORD with gladness, and come before his presence with a song. Be ye sure that the LORD he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his Name. For the LORD is gracious, his mercy is everlasting; and his truth endureth from generation to generation.

Deutsche Liturgie
LORD, have mercy. Christ, have mercy. LORD, have mercy. Glory be to God on high, and on earth peace, good will towards men.

(Please turn the page quietly.)
We praise thee, we bless thee,  
We worship thee, we glorify thee,  
We give thanks to thee for thy great glory,  

O LORD God, heavenly King, God the Father Almighty.  
O LORD, the only-begotten Son, Jesus Christ;  
O LORD God, Lamb of God, Son of the Father,  

That takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of God the Father, have mercy upon us.  
For thou only art holy; thou only art the LORD;  

Thou only, O Christ,  
With the Holy Ghost, art most high in the glory of God the Father.  
Amen.  
Holy, holy, holy is God, the LORD Sabaoth!  
Ev’ry nation proclaims his glorious praise.  
Sing Hosanna in the heights.  
O blest is he that comes in God’s holy name.  
Sing Hosanna in the heights.  

*Richte mich Gott*  
Judge me, O God, and plead my cause against an ungodly nation: O deliver me  
from the deceitful and unjust man.  
For thou art the God of my strength: why dost thou cast me off?  
Why go I mourning because of the oppression of the enemy?  
O send out thy light and thy truth: let them lead me; let them bring me unto thy  
holy hill, and to thy tabernacles.  

Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the  
harp will I praise thee, O God my God.  

Why art thou cast down, O my soul? and why art thou disquieted within me?  
Hope in God: for I shall yet praise him, who is the health of my countenance,  
and my God.  

*Veni Domine, Op. 39, No. 1*  
Come, LORD, and do not delay.  
Come visit us in peace, that we may rejoice before you with a perfect heart.  
Come, LORD, and do not delay:  
As a mother consoles her children, so shall you console us.  
Come, LORD, and do not delay:  
And let us see you and rejoice in our hearts.  
Come, LORD, and do not delay:  
Come, and free us, LORD, God of mighty virtue.  
Come, LORD, and do not delay:  
And show Thy face and make us safe.  
Come, LORD, and do not delay:  
Come and free Thy people Israel from their misdeeds.  
Come, LORD, and do not delay.
Aus tiefer Not schrei ich zu dir

LORD, unto thee I make my moan,
When dangers me oppress;
I call, I sigh, complain, and groan,
Trusting to find release.

Hearken, O LORD, to my request,
Unto my suit incline,
And let thine ears, O LORD, be prest
To hear this pray'r of mine.

O LORD our God, if thou survey
Our sins, and them peruse,
Who shall escape? or who dare say,
I can myself excuse?

But thou art merciful and free,
And boundless in thy grace,
That we might always careful be
To fear before thy face.

In God the LORD I put my trust,
My soul waits on his will;
His promise is for ever just,
And I hope therein still.

My soul to God hath great regard,
Wishing for him alway:
Much more than they that watch and ward
To see the dawning day.

O Israel, trust in the LORD,
With him there mercy is,
And he doth plenteously afford
Redemption unto his.

E'en he it is that Israel shall,
Through his abundant grace,
Redeem from his offences all,
And wholly them deface.

Hör mein Bitten

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn to Thee!
Without Thee all is dark, I have no guide.
The enemy shouteth, The godless come fast!
Iniquity, hatred upon me they cast!
The wicked oppress me, Ah, where shall I fly?
Perplexed and bewildered, O God, hear my cry!
My heart is sorely pained within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed, LORD, hear me call!
O for the wings of a dove!
Far away would I rove!
In the wilderness build me a nest,
And remain there forever at rest.

(Please turn the page quietly.)
Thomas More Scott thought that, at one point in his life, he would have to choose between his two earliest musical influences: Brubeck and Bach. Happily, he rejected that thinking and spent the rest of his life pursuing the parallel tracks of jazz and sacred vocal music. Dr. Scott, who has his Ph.D. in music theory and composition, has spent decades writing, performing, and recording jazz music, having played with luminaries like Bill Watrous, Clark Terry, and Bob Hope. Recently, he performed in Paris with François Moutin. Dr. Scott has also conducted choirs at the Vatican, the Duomo in Florence, and St. Mark’s in Venice, and now at Carnegie Hall. Robert Page called his ensembles “deeply musical.” Having studied conducting with Joe Miller at Westminster Choir College, William Weinart at Eastman, and Mark Shapiro at the European American Musical Alliance (EAMA) at La Schola Cantorum, Paris, Dr. Scott cites the keyboard works of J.S. Bach as his constant source of inspiration. Dr. Scott is the director of music ministries at The First Congregational Church of Hudson, OH.

The Hudson Festival Choir (and orchestra) has its genesis in a project that Dr. Scott began three years ago at First Congregational Church of Hudson, OH. In conjunction with the Akron Symphony Orchestra, he wanted to present major choral/orchestral works in a liturgical setting during Lent. A 40-year supporter of amateur music-making, he opened auditions to any singer in Hudson who wished to have the experience of participating in the performance of great repertoire that few churches would be able to carry out with their own resources. The process was so successful that they continued the following year with another choral/orchestral work, and their Carnegie Hall premiere is their third opportunity to share their amateur music-making with a wider audience. The Akron Symphony players have even been replaced with amateur instrumentalists, and the net was widened for singers outside of the Hudson area for this performance. This everyman approach carries on a venerable American tradition of amateur performance which has fallen into sad disrepair over the last several generations. Professional choruses and orchestras have effectively crowded out the amateur musician’s place in high level musical performance. We hope to be part of a trend moving back to the roots of performance opportunities for the ordinary citizen.
VLADIMIR SILVA, Director

Vladimir Silva, conductor, tenor, and composer, holds a DMA in choral conducting from Louisiana State University. He has performed as a conductor and soloist in Brazil, Argentina, France, Italy, Austria, Germany, and the United States. He has collaborated as guest professor, artist-in-residence, and lecturer in various universities and conservatories in Brazil, North America, and Europe, where his papers are also available. His choral compositions have been performed and published in Brazil and in the United States. Currently, he teaches at Federal University of Campina Grande and is the artistic director of the Campina Grande International Music Festival.

The Campina Grande Chamber Choir, founded in 2010 and conducted by Mr. Silva, has already participated in many local, regional, national, and international events in Brazilian states, in the U.S., and in France. Different guest conductors, including Kenneth Fulton (LSU), Randall Hooper (TAMUC), Sara Lynn Baird (AU), and Gary Packwood (MSU), have conducted the ensemble that has already won three prizes, two regional, the series “Concertos do Nordeste” (2012 and 2013), and a national one, “Concertos Didáticos FUNARTE” (2013). The choir has also performed the world première of important Brazilian composers, such as Reginaldo Carvalho, Eli-Eri Moura, and Danilo Guanais.

JULIE CASSIA CAVALCANTE, Soprano

Franco-Brazilian soprano Julie Cassia Cavalcante studied Voice and Vocal Pedagogy at Federal University of Pernambuco. She complemented her academic background with Régis Oudot, Martha Herr, and Montserrat Caballé. At Orléans Conservatoire, she received the first singing award as well as the first chamber regional music prize. From Université Paris Ouest Nanterre, she obtained her MA in Romanian studies, where she is currently a PhD student. Besides teaching at Olivet Conservatoire and Gien Municipal Music School (France), she has also been a soloist at Ensemble Almeria since 2000 and at Capitol Orchestra. She has regularly performed in concerts and recitals throughout Europe and Brazil.
JEONAI BATISTA, Tenor

A Brazilian tenor currently studying piano and voice at Mississippi State University, Jeonai Batista is part of many ensembles including States Singers Choir, Men of State Choir, and the Wind Ensemble as a pianist. He has successfully performed in many recitals and competitions. He was a finalist in both the state and regional National Association of Teacher of Singing Voice competitions, and at the Mississippi Music Teacher’s Association piano competition. He also studied conducting in the Federal University of Campina Grande (Brazil) with Dr. Vladimir Silva where he was a singer and pianist of the Campina Grande Chamber Choir.

REGIANE YAMAGUCHI, Pianist

Pianist Regiane Yamaguchi holds a masters in piano performance and pedagogy from Pennsylvania State University (2005) and PhD in music on collaborative piano from the Cleveland Institute of Music (2010). She took a specialization course in Germany, Staatliche für Musik Karlsruhe, having been awarded in piano competitions and chamber music in Brazil and abroad. She performed several concerts in Europe and the U.S. and performs often throughout Brazil. She also taught piano lessons at music festivals in Ireland and in the United States. She won a full PhD scholarship from CAPES-Fulbright. Currently, Ms. Yamaguchi is a professor at Federal University of Campina Grande.

DIETER WAGNER, Director

Dieter Wagner is one of the most well-known young conductors in Switzerland. He has conducted concerts in Austria, Japan, the U.S., Ukraine, Palestine, Israel, Finland, Norway, Italy, Switzerland, Germany, Hungary, and Bolivia. He is the director of the Festival Mendelssohntage Aarau and Adventsmatineen St. Margarethen. He is also a member of the choir in Fukushima Vocal Ensemble Competition/Japan and the International Improvisationswettbewerb Aarau. He works with a number of orchestras, including Lviv Virtuosos Academic Chamber Orchestra, Orchestra Sinfonica Carlo Coccia di Novara, Davinciorchestra, Argovia Philharmonic, Orchestre Symphonique du Jura, Concerto Wohlen, and Orchester des Edward Said National Conservatory of Music.
Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from around the world. Between 30–40% of the singers are alumni of DCSI and have sung in two or more of the DCINY concert series over the years. The DCSI has drawn members from 43 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

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Patrick McCoy

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Devin Kovic
Katherine DeMell

Viola 2
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Michel Roosevelt Emerick

Cello 1
Anna Sophia Barron Burr

Cello 2
Holly Rundle

Bass 1
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Harp
Elise Ann Krueger

Organ
Yun X Cao

Horn 1
Alyssa Tomins

Horn 2
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DISTINGUISHED CONCERTS SINGERS INTERNATIONAL – MISSA DE ALCAÇUS

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Cherryl Nagot
Yannick Nagot
Patrícia Paixão
Jane Cely Pereira
Steeve Place
Rute Portugal
Ana Maria Queiroz
Glauco Ramos
Diógenes Rezende
Sergio Ricardo
Tiago Roque
Daniele Rossi
Giovanna Santiago
Nair Santiago
Wendy Sidon
Paulo Silva
Geysi Souza
Tunisia Sousa
Valeria Souza
Misia Tavares
Thayna Tavares
Marie-Lou Vinchon
Phillipe Xadai

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL – THE MUSIC OF FELIX MENDELSSOHN

Brigitte Elisabeth About-Raduner
Fiona Xenia Aellig
Nikolau Alexander Aellig
Markus Aeschbach
Sophie Regula Aeschbach
Mejica Suarez
Pia Ursula Ammann
Renata Maria Amsser-Wildhaber
Isolde Bachmann
Katrin Bardet
Franziska Bärtschi
Sandra Ursula Baumann
Schmanker

Beatrice Berchtold Studtmann
Johanna Verena Berger
Rosa Bienz
Peter Bieri
Irène Elisabeth Birnstiel-Hadorn
Barbara Bizozzro Bürgi
Marie Therese Bohni-Jauch
Heidi Margrit Bosshart
Marianne Brändli
Gabriele Susanna Brodmann-Schaber
Kathrin Clara Buis
Birgit Gabriele Burri
Hanspeter Burri

Claudia Christen
Ulrich Corrodi
Rainer Daasch
Regula Dannecker
Rosmarie De Ambrosio
Katja Deutschmann
Regula Deutschmann
Christine Dössegger
Denise Estelle Henriette
Duboít-dit-du-Terreaux
Heidi Marianne Ducommun-Vogt
Laura Mareile Eichinger
Irène Stefanie Erni
Beatrice Fäs
The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.
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Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor
Danuta Gross, Director of Finance & Administration
Kevin Taylor, Director of Program Development
James M. Meaders, Associate Artistic Director & Conductor
Jason Mlynek, Associate Director of Program Development
Mark Riddles, Program Development
Katie Sims Silvestre, Program Development
Julia Falkenburg, Program Development
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Jason Arnold, Program Development Assistant
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Katherine Shen, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Marisa Tornello, Concert Operations Associate
Morgan Yachinich, Concert Operations/Production
Gary Crowley, Graphic Design & Website

For PR and media inquiries, please contact Press@DCINY.org or (212) 707-8566 Ext. 307.
DCINY 2017 Concert Series
Please join us for one of our upcoming events:

**Sunday Evening, May 28, 2017, at 8:30**
Stern Auditorium/Perelman Stage, Carnegie Hall
**Brahms’ Requiem**
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Monday Evening, May 29, 2017, at 7:00**
David Geffen Hall, Lincoln Center
**With Strength & Joy**
Antonio Vivaldi: Gloria
William C. Powell, Guest Conductor
Pepper Choplin: Psalm 23: A Journey with the Shepherd
Pepper Choplin, Composer/Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Tuesday Evening, May 30, 2017, at 7:00**
Weill Recital Hall, Carnegie Hall
Ian Gindes, Pianist

**Sunday Afternoon, June 4, 2017, at 2:00**
David Geffen Hall, Lincoln Center
**Portraits of Healing**
Tyler’s Suite
Timothy G. Seelig, Conductor Laureate
Stephen Schwartz, DCINY Composer-in-Residence
Nancy Nail, Special Guest Artist
Michael McCorry Rose, Special Guest Artist
The Music of Ola Gjeilo
James M. Meaders, DCINY Associate Artistic Director and Conductor
Ola Gjeilo, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Sunday Afternoon, June 11, 2017, at 2:00**
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Music of Vaughan Williams**
Ralph Vaughan Williams: Sancta Civitas
Craig Jessop, Conductor Laureate
Ralph Vaughan Williams: Dona Nobis Pacem
Nina Nash-Robertson, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Saturday Evening, June 17, 2017, at 7:00**
Stern Auditorium/Perelman Stage, Carnegie Hall
**Song/Play**
Alberto Grau: La Doncella
Cristian Grases, Guest Conductor
Alberto Grau: La Avispa Brava (World Premiere)
María Guinand, Guest Conductor
Alberto Grau, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Charlotte Symphony Youth Orchestra (NC)
Ernest Pereira, Director
Monday Evening, June 26, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

*Canta! Canta! Canta!*

The Music of Francisco Núñez
Francisco Núñez, Composer/Conductor
Distinguished Concerts Singers International
Ensemble Monterey Chamber Orchestra & Cabrillo Symphonic and Youth Choirs (CA)
John D. Anderson, Director
Cheryl M. Anderson, Director

Sunday Evening, October 1, 2017, at 7:30
Weill Recital Hall, Carnegie Hall

**The Music of Dinos Constantinides**

Dinos Constantinides, Composer

Sunday Evening, November 19, 2017, at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Mark Hayes and Randol Bass**

Mark Hayes: International Carol Suite (New York Premiere)
Mark Hayes, Composer/Conductor
The Music of Randol Bass
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Randol Bass, *DCINY Composer-in-Residence*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 26, 2017, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**Messiah...Refreshed!**

George Frideric Handel: Messiah (Goossens’ Edition)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, November 27, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Joseph Martin featuring Dailey & Vincent**

Joseph Martin: Appalachian Winter
Joseph Martin: Rhapsody in Bluegrass (World Premiere)
Joseph Martin, Composer/Conductor
Grammy Award–winning Bluegrass ensemble, Dailey & Vincent
Distinguished Concerts Singers International

Celebrating DCINY’s 10th Anniversary Season:

Monday Evening, January 15, 2018, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Sir Karl Jenkins**

Jenkins: The Armed Man: A Mass for Peace
Jenkins: Sing! The Music Was Given (World Premiere, Courtesy of the DCINY Premiere Project)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Sir Karl Jenkins, *DCINY Composer-in-Residence*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

For DCINY’s full season listing, visit www.DCINY.org
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